

THE METROPOLITAN MUSEUM OF ART

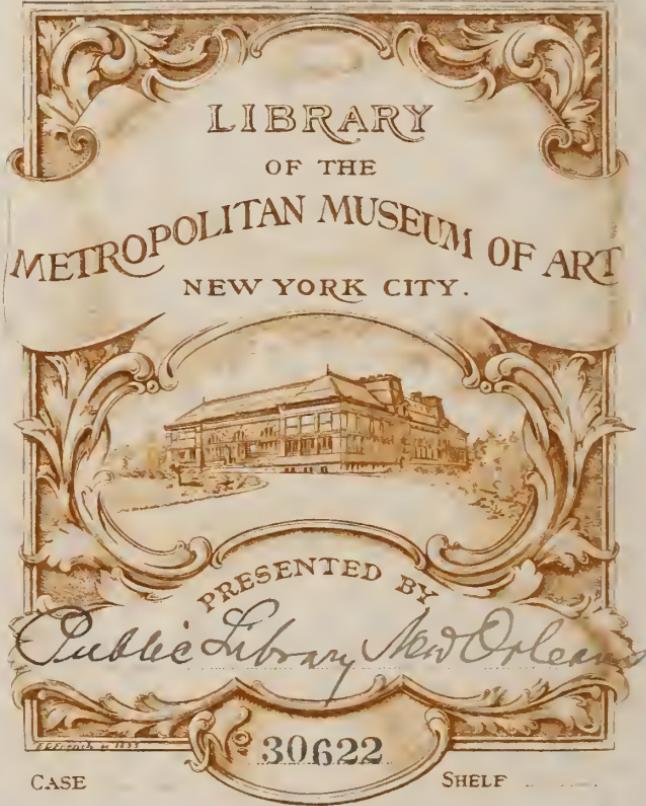


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# GEO. A. LEAVITT & CO.

CLINTON HALL, ASTOR PLACE, NEW YORK.

The undersigned beg to announce that they have opened a branch of their business for the Sale of Furniture and Household Effects by Auction, receiving small and large consignments from private parties and dealers. It is their intention to hold weekly or semi-weekly sales of such goods as may be consigned to them, and for this purpose have taken the premises in Clinton Hall (occupied for the last eighteen years by the Sixpenny Savings Bank,) ground floor, and fronting on Astor Place, Eighth Street, and Fourth Avenue. In this admirably adapted location they solicit consignments; it will be their aim to make satisfactory sales for both seller and buyer, treating the buyer fairly, and obtaining and paying promptly in cash, to owners, every dollar that can be realized for their goods. In this connection the undersigned have secured the services of a gentleman with nearly twenty years' experience in the trade, with the best Auction Houses in Philadelphia.

## SPECIAL ATTENTION

WILL BE DEVOTED TO "HOUSE SALES." SALES OF HOUSEHOLD EFFECTS  
AT RESIDENCES OF OWNERS.

GEO. A. LEAVITT & CO.

*Clinton Hall, Astor Place and Eighth Street*

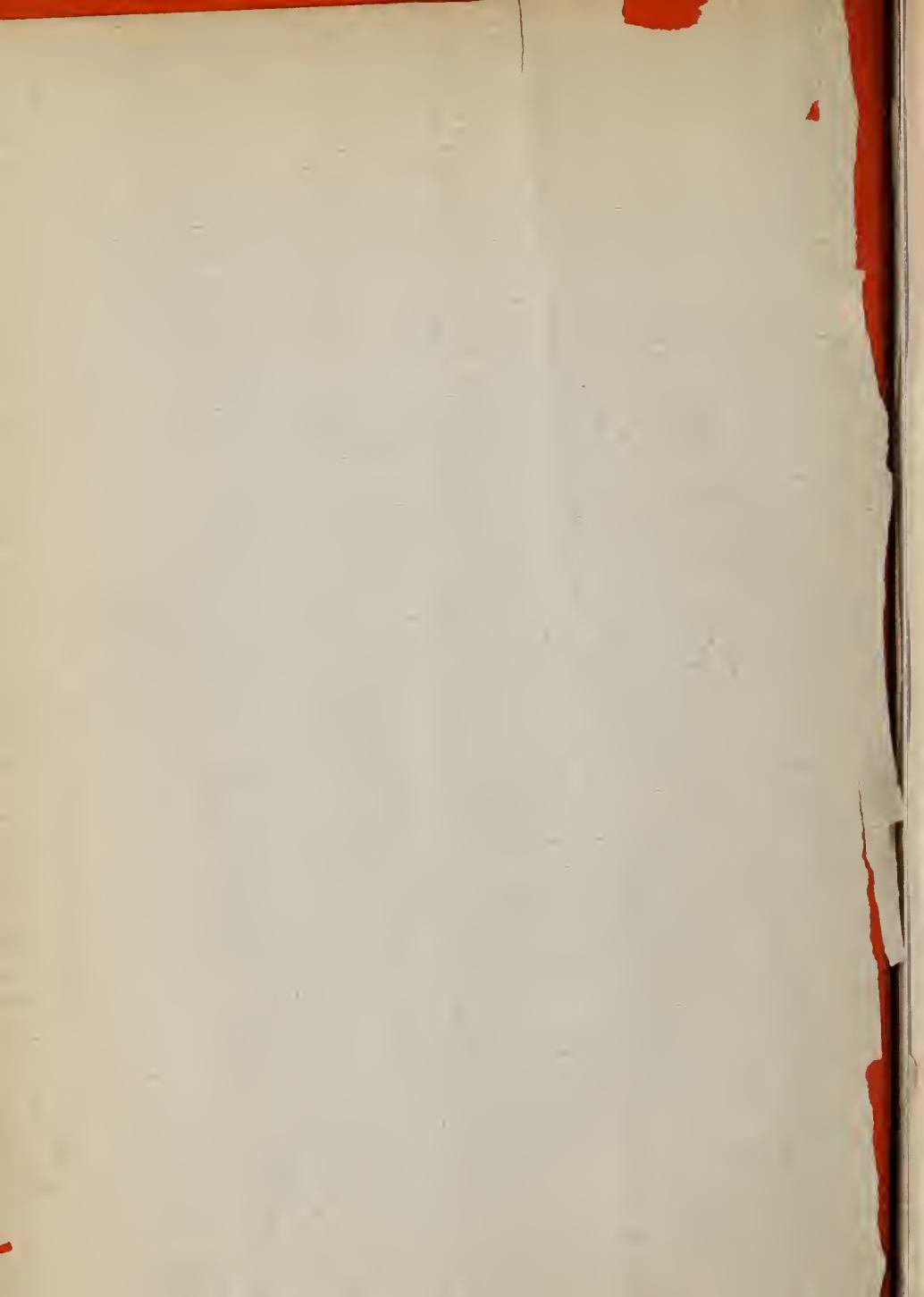
PROF. ROSSI.

ITALY'S EXHIBIT.

THURSDAY SATURDAY AND MONDAY, FRIDAY,

March 17th and 18th, 1877.  
22d 23d,

The Messrs. LEAVITT, Auctioneers.



CATALOGUE

—OR—

Statuary and Paintings

—FROM—

ITALY'S EXHIBIT

AT THE LATE

CENTENNIAL EXPOSITION, PHILADELPHIA

UNDER CHARGE OF

*PROF. ALEX. ROSSI,*

NOW ON FREE EXHIBITION

—AT THE—

New Rooms of the Messrs. Leavitt.

TO BE SOLD BY AUCTION:

**STATUARY,**

*On exhibition at Clinton Hall, 22 Astor Place,*

THURSDAY AFTERNOON, March 22, at 8 o'clock.

**PAINTINGS,**

*On exhibition at the Art Rooms, 817 Broadway,*

FRIDAY EVENING, March 23, at 8 o'clock.

ASSOCIATION OF THE  
**Milan Permanent Exhibition**  
**OF FINE ARTS.**

NAMES OF THE ACTUAL OFFICERS.

BUSINESS COMMITTEE.

Prof. Chev. ALEXANDER ROSSI, SCULPTOR AND DIRECTOR.  
LOUIS CRIPPA, SCULPTOR AND V. DIRECTOR.  
JACQUES CATTADORI, SECRETARY.

COUNCIL OF DIRECTION.

Marquis A. ROCCA SAPORITI, President.  
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Chev. G. ARGENTI, Sculptor.	Chev. P. MIGLIORETTI, Sculptor.
Chev. F. BARZAGHI, Sculptor.	A. PIETRASANTA, Painter.
Chev. L. BIANCHI, Painter.	Count Chev. L. POULLE.
Chev. E. DRAGONI.	Chev. A. SANGIORGIO, Sculptor.
Chev. J. INDUNO, Painter.	Chev. L. STEFFANI, Painter.
Nobile C. MANCINI, Painter.	G. VALENTINI, Painter.
Duke L. MELZI D' ERIL.	M. CAJRATI, Architect and Civil Engineer, Secretary.

JUDGES OF ART.

P. BERNASCONI, Sculptor.	Prof. Chev. B. GIULIANO, Painter
MOISES BIANCHI, Painter.	P. GUARNERIO, Sculptor.
Count Comm. G. BORROMEO, Painter.	G. B. LElli, Painter.
P. CALVI, Sculptor.	Count G. OLDOFREDI, Sculptor.
F. CARCANO, Painter.	A. TREZZINI, Painter.
G. CASTOLDI, Painter.	G. F. VILLA, Sculptor.
Chev. A. FORMIS, Painter.	Chev. U. ZANNONI, Sculptor.
	J. CATTADORI, Secretary.

Professor Rossi, having entire charge of this Collection of Statuary and Paintings from the Italian Exhibit at the late Centennial, has determined to dispose of them at public auction—exceedingly regretting that some Public Institution could not have purchased them as a whole—hoping that the collection would have remained in the United States as a memorial of Italy's art contribution to the Centennial.

Photographs of a few of the statues have been taken, and inserted in the Catalogue.

The Statuary will be sold at the new rooms of the Messrs. Leavitt, 22 Astor Place, Saturday afternoon, March 17th, at 3 o'clock.

The Paintings will be on exhibition at the Art Rooms, 817 Broadway, and sold Monday evening, March 19th, at 8 o'clock.



## MODERN ART.

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### ITALIAN SCULPTURE AT THE CENTENNIAL EXPOSITION.

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BY PROFESSOR ALEXANDER ROSSI.

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[Published in the *Frank Leslie's Illustrated Newspaper* of Oct. 7, 1876.]

BEFORE undertaking the review of the best works sent by Italian artists to the Centennial Exhibition at Philadelphia, and before giving a sketch of the life of the artists who performed them, I have thought it useful, for the better intelligence of the matter, to set forth, as introductory to the main subject, a few words on the vicissitudes, as *to the style or manner* which the Fine Arts, and especially sculpture, underwent in Europe in the different eras from the great Roman epoch to our times, and which exhibit very striking differences.

The admirable works of the ancient Greco-Roman art, of which not a few precious remains are still extant, are well known all the world over. They are the "Laocoön," the "Apollo Belvedere," the "Hercules Farnese," the "Gladiator," the "Venus of Milo," and many

others, which may be seen at the museums of Rome, and other large cities, and which constitute the truly classic style—the Antique.

After the interval of some centuries of obscurity which followed the fall of the Roman Empire, came the Renaissance (from the thirteenth to the fifteenth centuries), which had its origin and progress in Italy, through the efforts and genius of renowned artists, as Cimabue, Giotto, Titian, Raffaello, Leonardo da Vinci, Benvenuto Cellini, Michael Angelo, Paolo Veronese, Luini, and many other Italian and foreign artists, as Velasquez, Durer, and Vandyk, whose works have, and will always be, the admiration of the world.

But this very brilliant era was followed by an epoch of decline, the causes of which I deem not necessary now to analyze, and which went on increasing in Europe till it reached its maximum in the barocchismo of the seventeenth century.

Towards the end of the last century, however, and in the beginning of this, there appeared a new Renaissance, which is characterized by the diligent study of the sublime models of Greece. Canova, Bartolini, Tenerani, David, Poussin, Pugot, Thorwaldsen, Scheffer, Vernet, Kaulbach, Bruloff, Hayes, and many others, are the chief masters of this school.

But even this epoch was very soon followed by a partial decline, known as the school of *classic conventional style*, called also *plagiario*, because it has been unwisely employed in subjects of our own times. It was very fashionable during the last fifty years. The modern school, however, entered, some years ago, a new path,

by adopting *manners*, which, without neglecting the sublime inspirations of the ancient classic school, appear more suitable to the reality and genius of our days.

And of such character are the works of many modern artists, and especially sculptors, who handle with equal skill and genius classic subjects, related to ancient history, as well as subjects of contemporary events. This school is called by the name of *genere familiare*. Many and egregious works of this kind, to modern Italian art, are now on exhibition at Philadelphia. Among the works of classic style there are Guarnerio's "Orontes in the Act of Shooting the Virgin Camilla," Corti's "Lucifer," Miglioretti's "Abel," Braga's "Cleopatra," and Magni's "Angelica." On the contrary, Borghi's "Rienzi," Argent's "The Sleep of Innocence," Barzaghi's "Moses," Calvi's "Othello," Bergonzoti's "The Love of Angels," Bernasconi's "The Repentant Woman," Calvi's "Selica," Peduzzi's "Berenice," Tantardini's "Contemplation," Salvi's "The Daughter of Zion Weeping over the Ruins of Jerusalem," and many other works of great artists, belong to the *sentimentalism* of the fifteenth century.

Among the many works of modern Italian art at the Centennial Exhibition the following deserve especially the public consideration. Vela's "First Sorrow," Zannoni's "Study and Work," Guarnerio's "Forced Prayer," Bernasconi's "Misfortunes in Infancy," Barzaghi's "The Ambitious Woman," Calvi's "The Rose," Tardine's "Affection," Barzaghi's "The First Friend," Rossi's "Free Church in a Free State," Caroni's "Sensation of Cold Water," Calvi's "Boldness," Cantala-

messia's "Love's Mirror," Caroni's "The Egg," and Cantalamessa's "The Storm," Caroni's "L'Africana."

Modern Art, as everybody knows, is no longer the visionary art of mythology, nor the mysterious one of the past, but it is the art which goes hand in hand with the progress of our times, and it is not for the learned men only, but for all classes of people. It will be a perennial glory of our century, because it is skillful and powerful to the highest degree in the various *good styles of the past*, as the works of De La Roche (the founder of the modern French school of painting) evidently show. His "Cromwell" and his "Duke of Guise" are works of pure modern style; his "Emicicle" and his "St. Cecilia" belong to pure classic style.

As to the distinguished artists of Italy, France, England, Germany, etc., it will be enough to mention only the great founders of modern art. Such are Vela, Dupré, Boisseau, Magni, Carpeaut, Monterverdi, Argenti, Tabacchi, Barzaghi, Tantardini, Zannoni, Bernasconi, Miglioretti, Pazzi, Fedi, Rivolta, Bartholdi, (among the sculptors); and Morelli, Induno Brothers, Bertina, Callame, Gerome, Messonier, Stevens, Gallait, Knaus, Doré, Fortuny, Mackar, Ussi, Palizzi, Pagliano, Maldarelli, Altamura, Cesari, Vinea, Scifoni, Busi, Cassioli, Cammarano, Zuccoli, Faccioli, Pagliano, and Rosa Bonheur (among the painters.)

J. A. Ward's "West Indian Hunter," and Ball's equestrian statue in Boston, H. Robert and J. Bailey show the progress of the art of sculpture in America.

Great praise is due also to American painters, and especially to landscape-painters. Their works now at

the Centennial Exhibition show the immense and steady progress which painting is rapidly making in the United States, and I venture to say that they, before long, will vie with the best European artist, H. Herzog, Anna M. Lea, T. Hill, Carl Weber, Munchen, Ward Brown, Waller Shirlaw, F. A. Bridgeman, P. Moran, T. A. Bailly, H. Lippincott, D. Johnson, T. Moore, William A. Strade, J. F. Kensett, and E. M. Bonnister are artists of pluck and genius, and deserve all praise and honor.

I might have mentioned many other great and renowned Italian artists, and some of other nations, who, with their admirable works, keep up the traditional honor and fame of the Fine Arts in their own nations, but for brevity's sake I have confined myself to give the name of only a few; and it must be borne in mind that I have written a sketch on Modern Art, and not the history of it. Let, therefore, no eminent artist of Italy, or of any other nation, think it a disparagement to his merit if he does not find his name recorded in this paper.

MINISTRY OF FOREIGN AFFAIRS,  
DIRECTION GENERAL OF THE CONSULATES AND COMMERCE, ETC.  
ROME, May 23, 1875.

DEAR SIR:—The bearer is Chevalier Professor Alexander Rossi, who, as you are aware, repairs to Santiago with the character of representative of the Permanent Exposition of Fine Arts of Milan, at the International Show of Chile.

I beg you to introduce him to the presiding body of the Exposition there, and to kindly give him all such informations and directions he may need in the

fulfillment of the honoring commission entrusted to him.

With sentiments of high consideration, etc.,  
For the Minister, A. PEIROLERI.  
To CHEVALIER SANMINIATELLI,  
Royal Consul General at Santiago.

LEGATION OF ITALY, CHILE, SANTIAGO, March 7, 1876.

MOST ESTEEMED SIR:—I beg leave to introduce and recommend most warmly to you Professor Chevalier Alexander Rossi, the representative of the Society of the Milan Permanent Exposition of Fine Arts at the Santiago Exposition. Chevalier Rossi was the bearer of recommendations from the Royal Ministry, and now goes to Philadelphia on the same mission that brought him here.

His long experience, his ability, and the well-deserved confidence he enjoys, assure me that the presence at Philadelphia of such an excellent artist as Chevalier Rossi, who represented us also at Vienna, will prove a real fortune for the Italian fine arts show there.

With great respect and friendship,  
Yours, etc.,  
(Signed) DE SANMINIATELLI.

To CHEVALIER FERDINANDO DE LUCA,  
Consul General of Italy, at New York.

# CATALOGUE.

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## Statuary.

PEDUZZI (RENATO),

Milan

(His "Berenice," is enough to establish the conspicuous place he fills in statuary. Various prizes at Vienna, Parma, and Philadelphia.)

1 "Berenice."

(See also Nos. 22, 24, 25, 26.)

SPERTINI (Prof. GIOVANNI),

Milan

(This artist had the honor of being awarded the prize for Mazzini's likeness, which is placed in the Capitol at Rome. Also received prize at Santiago.)

2 "Garibaldi."

3 "Mazzini."

(See also No. 54.)

ZANNONI (Chev. UGO),

Milan

(Councillor of the Academy of Milan ; distinguished with medals at Vienna, Berlin, and Santiago ; received the Cross of Sts. Mauritius and Lazarus for his statue "Dante," erected in a public square of Verona ; is Knight of the Crown of Italy. This young artist has won himself a name worthy of an older one, especially on account of his works "Study and Labor," and "The Future Artist," of the new school.)

#### 4 "Study and Labor."

Marble Pedestal.

#### 5 "The Wrong Blow."

Marble Pedestal.

(See also Nos. 8 and 10.)

BERNASCONI (PIETRO),

Milan

(Councillor of the Academy of Milan. Prize awarded at Turin and medal at Berne and Santiago for his statue, "The Adulteress" (or "Repentance"); prizes at Vienna and Dublin also. This young artist is the most distinguished scholar of the famous Vela, whose friendship he enjoys in a most honoring way.

6 "Repentance" ("The Adulteress").

7 "A Child's Misfortune."

Marble Pedestal.

(See also Nos. 20, 35.)

ZANNONI (Chev. UGO), Milan

8 "The Future Artist."

Marble Pedestal.

BORGHI (AMBROGIO), Milan

9 "Carnival."

(Received gold medal of Prince Humbert.)

ZANNONI (Chev. UGO), Milan

10 "Affection and Envy."

Marble Pedestal.

ROSSI (Chev. Prof. ALEXANDER), Milan

(Besides his conspicuous merits as a sculptor, Prof. Rossi is the principal founder of the *Permanent Fine Arts Exposition of*

*Milan, also of the Professional School of the General Society of the Workingmen of Milan ; he was appointed to protect the interests of the Italian artists at the World's Fairs of Vienna, Santiago, and Philadelphia ; is honorary member of various institutions ; received several prizes at European Exhibitions, as well as at those of Santiago and Philadelphia ; and recently was named Honorary President of the Artistic and Industrial Institute of Montreal, Canada.)*

### 11 "Free Church in Free State."

(See also No. 30.)

### 12 "Infancy of Moses."

MIGLIORETTI (Chev. P.), Milan

(Member of several academies ; received prizes at Vienna and Parma.)

### 13 "Abel Dying."

MOTELLI (METELLO), Milan

(Especially distinguished in Anacreontic subjects.)

### 14 "Eliza escaping across the Ohio River."

(Uncle Tom's Cabin.)

(See also No. 43.)

TANTARDINI (Chev. ANTONIO), Milan

(Councilor of the Academy of Milan and member of several artistic institutions ; received prizes at Florence, Paris, London, Berlin, and Vienna.)

15 "Affection."

MAGNI (Chev. P.), (recently deceased). Milan

(Professor of Sculpture at the Academy of Milan, member of various other artistic institutions ; was distinguished with medals of honor at all the International Expositions of Europe and that of Santiago, where the highest prize (with \$500) for foreign sculpture at that Exposition was awarded him ; this great distinction was bestowed on him especially on account of his statues "Socrates" and "David," which were purchased by the Chilean Republic to ornament the new Hall of Congress there.)

16 "Angelica."

(See also No. 59.)

MARAI (LUIGI), Milan

17 "Cupid."

(See also No. 45.)

RAGUSA (Prof. E.),

Milan

(This young artist was recently appointed Professor and Director of the Academy at the capital of the Empire of China ; he excels as a sculptor in statuary and ornamental work ; received prize at Santiago.)

18 "Young Bacchus."

Wood.

ARGENTI (GIOSUÈ).

Milan

(Professor of the Academy of Milan ; gold medal at Paris ; received order of the Legion of Honor for his statue "Sleep of Innocence ;" also prizes at Vienna, Berlin, Santiago, and Philadelphia.)

19 "Prayer."

(See also Nos. 33, 34, 55, 57.)

BERNASCONI (PIETRO),

Milan

20 "A Childish Pleasure."

Marble Pedestal.

VILLA (Chev. F.),

Milan

21 "A Childish Sport."

(See also No. 56.)

PEDUZZI (RENATO), Milan

22 "A Childish Amusement."

Marble Pedestal.

TANTARDINI (Chev. ANTONIO), Milan

23 "The Reader."

PEDUZZI (RENATO), Milan

24 "Boy and Swan."

Marble Pedestal.

25 "Satyr."

Marble Pedestal.

26 "Boy and Vase."

Marble Pedestal.

BOTTINELLI (ANTONIO), Rome

(Received prize at Vienna.)

27 "Modesty."

Marble Pedestal.

ROMANO (Prof. C.), Milan

28 "The Jealous Sweetheart."

PANDIANI (Chevalier G.),

Milan

(Councillor of the Academy of Milan, and member of several institutes.)

29 "La Capricciosa."

ROSSI (Chev. Prof. ALEXANDER),

Milan

30 "Hope."

SALVINI (Prof. SALVINO),

Boulogne

(Director and Professor at the Academy of the Fine Arts of Boulogne. Received prizes at Florence, Paris, and Philadelphia.)

31 "The Daughter of Zion  
Weeping over the Ruins  
of Jerusalem."

VELA (Commander Prof. VINCENZO),

Milan

(It would be idle to enumerate all the honors this eminent artist has been the recipient of in the long course of his professional career. He lately accepted the commission from the

city of Geneva to execute a great monument to be erected in honor of the Duke of Brunswick, at the cost of \$300,000. In his youth he took part in the war of Sunderbund, Switzerland (his native country); also fought for Italian independence, as volunteer, under Garibaldi; is a warm patriot, and a great lover of independence and progress. He is the head of the modern school of sculpture, and author of the "Last Days of Napoleon I.," which was lately sold in this city for \$8,500.

32 "The First Sorrow."

ARGENTI (GIOSUÈ), Milan

33 "Tamar."

34 "Hope."

BERNASCONI (PIETRO), Milan

35 "Summer."

CORBELLINI (QUINTILIO), Milan

36 "Lucia."

RADIUS (EUGENIO), Milan

37 "Ecce Homo."

38 "The Afflicted."

(See also No. 44.)

CROFF (GIUSEPPE),

Milan

39 "The Odalisque."

PESSINA (CARLO),

Milan

(Medal at Vienna, Milan, and Parma.)

40 "Prayer."

41 "Costume of Mary Stuart."

MARAINI (Sig<sup>a</sup>. ADELAIDA),

Rome

(Daughter of the famous sculptor G. Pandiani, and wife of the distinguished engineer Maraini, who is director of *Le Colonie* and *Il Diritto*, newspapers of Rome.)

42 "Spring."

MOTELLI (METELLO),

Milan

43 "Prayer."

RADIUS (EUGENIO), Milan

44 "Faith."

MARAI (LUIGI), Milan

45 "A Summer's Day."

BUTTI (ENRICO), Milan

46 "Grief."

(See also No. 48.)

MATTEUCCI (NAPOLEONE.) (Bronze.) Milan

(Prize awarded at Santiago.)

47 "Gaping."

BUTTI (ENRICO), Milan

48 "Pleasure."

ZOCCHI (Prof. EMILIO), Florence

(Medal at Vienna.)

49 "Young Michael Angelo."

Marble Pedestal.

FERRARIO (FILIPPO),

Rome

50 "The Holy Family."

MARAINI (Sig<sup>a</sup>. ADELAIDA),

Rome

51 "Angels (bas-relief) before  
Resurrection."

(See No. 53.)

RAMAZZOTTI (SERAFINO),

Rome

52 "Piety."

MARAINI (Sig<sup>a</sup>. ADELAIDA),

Rome

53 "Angels (bas-relief) after Re-  
surrection."

SPERTINI (Prof. GIOVANNI),

Milan

54 "Confidence."

Marble Pedestal.

ARGENTINE (GIOSUÈ), Milan

55 "Sleep of Innocence."

VILLA (Chev. F.), Milan

56 "The Young Pompeian."

ARGENTI (GIOSUÈ), Milan

57 "Modesty."

LOMBARDI (GIOVANNI), (deceased). Rome

(Was considered the best decorative artist.)

58 "Hen with Chickens"  
(Bronze).

(See also No. 60.)

MAGNI (Chev. P.) (recently deceased), Milan

59 "Ristori, the celebrated tragedienne.

LOMBARDI (GIOVANNI), (deceased). Rome

60 "Flowers."

BUTTI (ENRICO),

61 "Obstinacy."

# PAINTINGS.

**On Exhibition at the Art Rooms, 817 Broadway.**  
**To be Sold Monday Evening, March 19, 1877.**

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RIBOSSI (ANGELO), Milan

(Member of the Academy of Milan. Received prizes at Parma and Santiago.)

~~1~~ 1 "Rest." 25<sup>v</sup>

(See also No. 9.)

TRENTI (Dr. GEROLAMO), Milan

~~2~~ 2 "A Country View in Mantua." 15<sup>v</sup>

(See also Nos. 28, 41.)

MICHIS (Sig<sup>a</sup>. MARIA), Milan

(Member of the Academy of Milan. Received prizes at Parma and Santiago.)

~~3~~ 3 "Angels." 20<sup>v</sup>

(See also No. 7.)

ZUCCOLI (Chev. L.),

Rome

(Member of several academies. Received awards at various Expositions ; and won the Great Gold Medal granted by Pius IX. at the Artistic Exposition of Rome, held on the occasion of the Ecumenical Council, for his picture "The Christian Martyrs under Nero ;" also prize at Santiago.)

4 "The Poor Irishman." 390

(See also No. 31.)

MALDARELLI (Chev. Z.),

Naples

(Professor of the Academy of Naples, and Director of the Royal Modern Art Gallery at Capodimonte ; Officer of the Order of Sts. Mauritius and Lazarus, and Commander of the Order of the Crown of Italy. Awarded gold medals at several World's Fairs, and award at Santiago for his "Assumption.")

5 "The Assumption of the  
Holy Virgin." 1000

(See also Nos. 14, 37, 38.)

FORMIS (Chev. A.), Milan

(Member of the Academies of Milan and Naples. Received prize at Santiago.)

6 "Lunch." 35<sup>v</sup>

(See also Nos. 23, 39.)

MICHIS (Sig<sup>a</sup>. MARIA), Milan

7 "Flowers." 20<sup>v</sup>

TREZZINI (ANGELO), Milan

(Brother-in-law, intimate friend, and pupil of a high merit of Domenico Induno.)

8 "Return from Church." 13<sup>v</sup>

RIBOSSI (ANGELO), Milan

9 "Still at Work." 25<sup>v</sup>

LELLI (G. B.),

Milan

(A member of several Academies. Received prize at Santiago.)

250 10 "Lakes Maggiore and Mar-  
gozzo."

(See also Nos. 22, 43.)

MARCHESI (S.),

Parma

(Professor of Perspective at the Academy of Parma. Received prizes at sundry Expositions, including that of Philadelphia.)

100 11 "Interior of a Vestry of the  
Magistral Church Della  
Steccata, at Parma."

ASHTON (FEDERICO),

Rome

(Received prizes at Santiago.)

12 "A Wood in Fall."

(See also No. 30.)

900

ALTAMURA (Chev. S.),

Naples

(Professor of the Academy of Naples; member of various Academies; author of the famous picture, "The Triumph of Marius," in the Royal Gallery at Capodimonte, which carried the highest prize at Florence. Received several prizes at International Fairs.)

130 13 "A Roman Woman."

(See Nos. 17 and 20.)

MALDARELLI (Chev. Z.),

Naples

900 14 "The Reader" (Pompeian Costume).

MAZZA (Prof. Chev. SALVATORE), Milan

(Excellent essayist on the Fine Arts, and lawyer. Received prize at Santiago.)

200 15 "A Journey Interrupted."

200 16 "An Episode of the American War of Independence."

ALTAMURA (Chev. S.), Naples

130 17 "A Street Scene in Pompeii."

ROI (PIETRO), Venice

(This young and talented artist, being of an independent character and over shy of honors, has refused the position of Professor at the Royal Academy of Venice. His subjects are always original.)

130 18 "The Two Sisters" (Lombardy and Venice.)

BISI (Sig<sup>a</sup>. FULVIA), Milan

130 19 "Lake Como."

ALTAMURA (Chev. S.), Naples

130 20 "Zampognaro" (Neapolitan Costume).

GIROUX (EMILIO), Rome

23<sup>v</sup> 21 "A Cup of Tea."

LELLI (G. B.), Milan

24<sup>v</sup> 22 "Sesia River."

FORMES (Chev. A.), Milan

25<sup>v</sup> 23 "The Alpinists" (Lake Como).

PESSENTI (DOMENICO), Florence

(Received prize at Santiago.)

26<sup>v</sup> 24 "Hall of the Council of X." (Venice).

BIANCHI (Chev. L.), Milan

(Member of various academies.)

27<sup>v</sup> 25 "The Betrothed."

PITARRA (Chev. P.), Rome

(Professor of the Academy of Rome. Received prizes at several European Expositions, and at that of Santiago.)

15-58 26 "On the Alps."

BISCARRA (Chev. F.), Turin

(Professor and Secretary of the Academy of Fine Arts of Turin, and President of the Artists' Club; author of several works on the Fine Arts.)

27 "Finiguerra, the Inventor of Engraving."

TRENTI (Dr. GEROLAMO), Milan

28 "Souvenir of River Po in 1873."

BISI (Chev. L.), Milan

(Professor of Perspective at the Academy of Milan, and member of several academies.)

29 "Interior of St. Mark's" (Venice).

ASHTON (FEDERICO), Rome

117 30 "Roman Campagna."

ZUCCOLI (Chev. L.), Rome

151 31 "The Christian Martyrs under Nero."

MAZZORATI (PIETRO), Milan

(Member of the Academy of Milan. Received prize at Santiago.)

118 32 "Cape Misseno."

BURLANDO (Prof. LUIGI), Milan

130 33 "Rocca Borromeo."

MONTICELLI (GIUSEPPE), Florence

(Received prizes at the Santiago and Philadelphia Expositions.)

150 34 "An Episode of the Sicilian Vespers."

MANCINI (N. C.), Milan

(Councilor of the Academy of Milan.)

180 35 "A Dutch Farm."

BIANCHI (Chev. L.), Milan

181 36 "Birthday."

MALDARELLI (Chev. Z.), Naples

182 37 "Pompeian Gardener."

183 38 "Pompeian Bath."

FORMIS (Chev. A.), Milan

184 39 "A Park in the 17th Century."

STEFANI (Chev. L.), Milan

185 40 "Sheep."  
3

TRENTI (Dr. GEROLAMO), Milan

180 41 "A Group of Plants."

CASSIOLI (AMOS), Florence

(Professor at the Academy of Florence, and Honorary Professor of various other academies. Received prizes at the Expositions of Florence, Vienna, Santiago, and Philadelphia.)

95 42 "Leonardo da Vinci's Studio."

LELLI (G. B.), Milan

43 "Fishermen's Island."

CORNIENTI (C.), Milan

(Professor at the Academy of Boulogne.)

760 44 "Leonardo da Vinci showing Ludovico il Moro the first vessel in the dock of Pavia."

GIULIANI (Chev. B.),

Milan

(Professor at the Academy of Milan, and member of sundry institutions.)

180 45 "On the Alps."

INDUNO (Chev. DOMENICO),

Milan

(Besides being a great artist, he has the merit of being the first to free himself from the trammels of the old school, by introducing the new *genre*, of which he has remained the head.)

180 46 "The Porter."

180 47 "Reminiscence."

INDUNO (Chev. GEROLAMO),

Milan

(By adopting his brother Domenico's style he has gained great reputation and honors in modern painting. He was one of the principal actors in the struggle for Italian independence, receiving seventeen wounds in the siege of Rome, under General Manara.)

180 48 "Vintage."

180 49 "A Lover's Answer."

PAGLIANO (Chev. ELEUTERIO),

Milan

(This artist went through a regular course of study at the Academy of Milan, where he carried the highest honors. His first creations, which almost reveal a new *genre*, all his own, won him a conspicuous place in modern painting, and his works have been always highly honored both at Italian and other European Expositions. He also served with honor in the wars of independence of his country ; was a smart captain of volunteers, and was decorated with the order of " Military Merit.")

50 "A Disclaimer."









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